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song given in half voice, or *sotto voce*, as there a sweet, tuneable and gracious interpretation of sentiment appeared in close sympathy with the situation. In full voice, and when giving out strong tone, she too often substitutes a hard, forced, and unmusical quality, for true and pleasant forming notes.

Mr. Wilhem's basso cantate effected, with his excellent acting, most favorable regard from that public for his performance of Jean's character and music.

Mlle. Alphonine made a hit as "Le Petit Pierre," but the chorus and orchestra often strayed from their assigned path, the conductor seemingly unable to control them properly, and the outside solo for tenor did not strike musical ears favorably, either in tone or its executive facility.

ENGLISH OPERA—NEW YORK THEATRE.

An operetta in one act, composed by Mr. Julius Eichberg, called "A Night in Rome," was produced at the New York Theatre on Wednesday, the 18th inst., before a good though not crowded audience. The music is lively, spirited, and effective. It exhibits many reminiscences of popular works which have the advantage of earlier date, which, if not positive plagiarisms are strong resemblances, diverted from similarities by a note or two here and there turned up instead of down, or *vice versa*. Still these detract but little from the merits of the work, for some of the best motives are original, and the whole is treated in a clever and musicianly manner. The "Serenade," which was very badly sung by Mr. Farley, is a nice piece of writing, and the composer is blameless that it did not make an effect. The first chorus, "Come Fill the Bowl," is a spirited, melodious, and well worded subject, and was capitably sung by a chorus of fresh and excellent voices. With the addition of pretty faces, which is a luxury to observers not often vouchsafed by female choristers. The ensemble piece, No. 7, and the chorus, No. 13, are conceived in good spirit, well constructed and essentially and effectively dramatic in character. The Duet-tino Bouffe and pantomime, No. 10, is a bit of pure crystalized fun, in which speciality Mr. Eichberg stands supremely excellent. It was so broadly humorous, that it convulsed the house with laughter. The ballad, No. 8, and the "couplet," No. 12, are pleasing and characteristic compositions, very charmingly sung by Mrs. Gomersal, who only lacks artistic aplomb to become one of the most popular singing actresses on the stage. The orchestration is ingenious, varied and effective, but Mr. Eichberg has only one merit as a conductor—the faculty of keeping the thing going. From the first note to the last, there was not an atom of color. Every movement was forte;

grace, delicacy and contrast were abjured by off-hand flourish. The tenor serenade, with chorus, which is really a charming and effective composition, was butchered by a perpetual *forte*. The chorus is supposed to be unobserved observers, but they shouted loud enough to awake the dead, when they, with the orchestra, should have breathed out whispers. It may appear cool, to tell a man how his own music should be performed, but if he is oblivious to his own obviously intended effects, he must be told by those who go to hear, and have coolness and knowledge enough to detect his glaring shortcomings. It is true that his work was wretchedly excuted, excepting by Mrs. Gomersal and the chorus, but more, under such circumstances, was it necessary for him to bring to bear all his knowledge, energy and tact, in order to save it from utter failure. He merely used his baton to keep time, and the work owed nothing further to his efforts.

No one will presume to accuse us of being exacting or unkind to those English or American opera undertakings, but we must protest against the abominations which have been foisted upon the public during the past few months. Incompetent and irresponsible managers have brought out incompetent singers in half rehearsed operas, without scenery, dresses or properties, have postponed and changed, humbugged the public in every conceivable way, to the vital injury of the cause they pretend to represent. That shameless dynasty died out, never, if we can prevent it, to reign again. Messrs. Mark Smith and Baker have, with the best intentions, taken up the cause when it was exploded, defunct, and how! They have selected, or trusted the selection to others, the worst singer-actors, omitting Mrs. Gomersal from the charge, that could be found in New York. We have heard Mr. Farley, in a concert room, sing with exquisite grace and expression; but on the stage he is only equal to Mr. Shattuck, the hero of the operetta, who can neither sing nor act. Such exhibitions should not be tolerated; they are an insult to our advanced musical taste, and only a New York audience would have born the infiction.

Mrs. W. Gomersal sang and acted with grace and piquancy. She has a charming voice, sings in excellent style, lacking only a knowledge of artistic effect, and is, moreover, a beautiful woman, and a spirited and graceful actress. A queen among clowns, and very much out of place, but still the only redemption of the performance.

English or American Opera is yet an unexplored gold mine. There is talent enough in New York to form a company which will not only command the public respect, but will be found competent to execute efficiently and brilliantly. Messrs. Smith and Baker have shown by the admirable surrounding they

have given to their execrable company, considering the resources of their theatre, that they have the spirit to carry the undertaking out, if they only knew how. Let them take good advisers, and they will win success yet. The public will support them heartily if their operatic company is worthy of support.

CONCERT OF SIGNOR SEVERINI.—The concert of this young artist, whose coming debut is a subject of much interest, will take place at Irving Hall, next Saturday evening, October 27th. He will be assisted by Mme. Bertha Johannsen, Signor Centemeri, Mr. A. H. Pease and Mr. G. W. Colby. We hope to see a brilliant audience assembled on Saturday night, to encourage the efforts of Signor Severini, on his first appearance in America.

MR. AND MRS. HOWARD PAUL.

These pleasing entertainers of New York's refined and intelligent public take leave of us, on Saturday, until May next, to pursue their successful campaign in New York's "provinces." We commend them to all who enjoy light, pleasant, and yet artistic, dramatic and vocal performance, gracefully interwoven for good ensemble and popular estimation. Mrs. Paul's dramatic and vocal excellence has excited marked approval here from those well qualified to appreciate the combination of action with song in concert entertainment giving. She has recently enlarged her list of vocal achievements by the addition of two more in Sims Reeves' style and our national "Star Spangled Banner." Incessant work has somewhat affected the delicacy and clearness of her wonderful voice, used, as it must per force be, daily, while suffering the severest ill effects which our changeable weather produces upon strangers, even more severely than such as become thoroughly acclimated. Such is her wonderful physical and vocal endowment, however, that only, with reference to earlier vocal displays, can any defect be discovered, and her auditors during this week, have expressed no dissent from the high award of excellence conferred upon those amazing performances, but rather enthusiastic praise for what they witnessed.

HARTZ'S ILLUSIONS.

This accomplished illusionist prospers remarkably in Dodworth Hall, where his neat, smooth and unpretending style of performance has close observance from all present, and satisfaction with his clever attainment of visual deception is, therefore, general and enthusiastic for the obvious reason that all he does can be watched vainly, to detect the passing trick. We have witnessed the operations here of many world renowned professors of the